

# The Southern Speech Journal

VOLUME XI

MARCH, 1946

NUMBER 4

## A GOOD MAN SPEAKING WELL

CARROLL BROOKS ELLIS

*Minister of the Convention St., Church of Christ  
Baton Rouge, Louisiana*

### I

Quintilian's definition of an orator as "a good man speaking well" has achieved a position of permanence in rhetorical theory. It expresses a concept which many writers and teachers in the field of speech have held to be valid. It was not given by an infallible authority, but its acceptance is due to the fact that it states a sound speech principle. The acknowledgement of this concept will banish much of the criticism levied against teachers of speech from Plato to the present. At least, it is an effective answer to the contention that effective speech is simply a device to make the worse appear the better cause.

Unfortunately, however, many have acted as if the word "good" were not a part of the Roman rhetorician's concept. The development on the part of the student of greater eloquence, forensic trickery, and clever management in parliamentary procedure have too often been held as the purpose of the teacher of public speaking. Too little attention has been paid to the proper use of speech techniques, and the moral and ethical responsibilities of the speaker. In short, we have failed to emphasize a speaker as a "good man." While this concept places a heavier burden on the teacher of public speaking, it is in harmony with what many have held to be the primary function of all teachers.

John Locke said over two-hundred and fifty years ago, "Learning must be had, but in the second place, as subservient only to greater qualities. Seek out somebody (as your son's tutor) that may know how discreetly to form his manners; place him in the hands where you may as much as possible secure his innocence, cherish and nurse up the good, and gently correct and weed out any bad inclinations and settle him in good habits. This is the main point; and, this being provided for, learning may be had into the bargain."<sup>1</sup>

William James in his *Talks to Teachers on Psychology* has much to say about the formation of good habits. He points out that our virtues are habits as well as our vices, and the teacher has a responsibility for developing good habits in the student. He believes, "Education is for behavior, and habits are the stuff of which behavior consists."<sup>2</sup> He expresses the hope that teachers " . . . can help our rising

1. Quoted in Alexander Campbell, *Popular Lectures and Addresses*, (Philadelphia, 1864), 465.

2. William James, *Talks to Teachers on Psychology, and to Students on Some of Life's Ideals* (New York, 1899), 66.

generation of Americans toward the beginning of a better set of personal ideals."

Will Durant also expects the teacher to aid in the moral and ethical development of the student. "We suffocate with uncoordinated facts; our minds are overwhelmed with sciences breeding and multiplying into specialist chaos for want of synthetic thought and a unifying philosophy."

The same note is sounded in a recent report of twelve Harvard professors in stating what they believe are the objectives of general education. President James Bryant Conant, in an introduction to the committee report, says, "Neither the mere acquisition of information nor the development of special skills and talents can give the broad basis of understanding which is essential if our civilization is to be preserved. . . . Unless the educational process includes at each level of maturity some continuing contact with those fields in which value judgments are of prime importance, it must fall far short of the ideal. The student in high school, in college and in graduate school must be concerned, in part at least, with the words 'right' and 'wrong' in both the ethical and mathematical sense." Quintilian's concept is certainly at home in educational theory, and becomes doubly important when we realize the power of speech.

No public speaking teacher needs to be informed on the importance of speech. "In these days, whether we like it or not, power is with the tongue, power is with him who can speak." Effective speech is recognized as one of the most powerful forces in shaping human activities. True, most students in public speaking classes will never arrive at a prominent position in life, but they will take their place as citizens in a free society. A person taught the proper use of the body, voice, speech preparation, means of influencing an audience, etc., will be a better speaker, but will he be a better man? Why have better speakers if not better men? To teach a thief effective speech is to increase the harm he can do to society. Therefore, the conscientious teacher of speech will be interested in developing a student into "a good man speaking well."

Two objections are quickly raised. Someone says, "It is impossible to teach morals on Monday, Wednesday and Friday in twelve weeks." Of course that is true, and the teacher is not the parent or the preacher. That does not mean, however, that a teacher cannot aid in the development of certain moral and ethical qualities in connection with the preparation and delivery of a speech. Another objection is in the form of the question, "What do you mean by good?" That's the "sixty-four dollar question." It would be impossible to get complete agreement on the definition of the word. Likewise, there is no exact agreement on effective speech, but that does not hinder the teacher from giving

3. *Ibid.*, 75.

4. Will Durant, *The Story of Philosophy* (New York, 1943), 71.

5. Report of the Harvard Committee, *General Education In A Free Society* (Cambridge, 1945), viii-ix.

6. Edwin DuBois Shurter and Charles Almer Marsh, *Practical Speech-Making* (Boston, 1929), 1.

certain  
shou  
ment  
table  
aid t  
char  
him  
qual

T  
shou  
and  
much  
held  
often  
them  
state  
Latin  
ive t  
ing  
be m  
preju  
ophy  
pride  
usual  
to be  
new  
Apos  
an a  
in y  
conc  
objec  
T

ing,  
ness  
prob  
circle  
quib  
then  
bette  
do f  
it sh  
is m  
ing  
decis  
dent

7. Ja  
8. I

certain principles which he believes will make for better speaking. Nor should the inability to define "good" in terms of exact universal agreement compel silence. Moral rules cannot be learned like multiplication tables, but certain attitudes and concepts can be established which will aid the student to meet better any given situation. To be specific, what characteristics should be developed in a public speaker which will help him in becoming a "good man?" Or what will help him to have that quality which Aristotle called ethical proof?

## II

The value of objective thinking in preparation of every speech should be impressed upon the student. Facts must be gathered, digested, and conclusions drawn upon the basis of the evidence. Unfortunately, much of our thinking is an attempt to justify what we have previously held to be true. We state plausible reasons for certain positions, but often they are mere prejudices. We hold certain attitudes and connect them with a false sense of personal honor. A United States Senator stated that God Almighty could not make him change his mind on our Latin American policy. Rationalization often takes the place of objective thinking. Our rationalizations ordinarily have no value in promoting honest enlightenment, because no matter how solemnly they may be marshalled, they are at bottom the result of personal preference or prejudice. James Harvey Robinson suggests that "A history of philosophy and theology could be written in terms of grouches, wounded pride, and aversions, and it would be far more instructive than the usual treatment of these themes." This does not mean that all we hold to be true is false, but that we should be ready at all times to accept new truths, and let our convictions rest upon a firm foundation. The Apostle Peter admonishes Christians to, "... be ready always to give an answer to every man that asketh you a reason of the hope that is in you." A speaker is approaching Quintilian's definition when his conclusions come as a result of observation, study, and scrupulous objective thinking.

The student, moreover, should be taught the value of creative thinking, that is, to reach conclusions whenever possible. Not the indecisiveness of Hamlet or the impulsiveness of Quixote, but to study every problem with the view of finding a solution is the ideal. In some circles it becomes popular to say, "I don't know," and while they are quibbling over trifles men of decision carry through a plan. Some will then belittle and criticize, but they have made no attempts to present a better solution. Many times the plans to solve social and economic ills do fall short, because they are not based upon objective thinking. Yet, it should be recognized that those who are trained in thinking which is more or less objective are just as much to be blamed for not attempting to reach a constructive decision as the man who makes a false decision because of lack of ability or experience. The point is, a student should be taught not only to consider the evils, and to find faults

7. James Harvey Robinson, *The Mind in the Making* (New York, 1921), 45.

8. I Peter 3:15.

in the existing order, but should be encouraged to present solutions. Most great men of history and of today are men of decisions. People will follow a man who knows where he is going.

Furthermore, a public speaking teacher can help develop a keen sense of judgment and discernment in a student. William James points to the gaining of these characteristics as the real value of a college education. He says, "The best claim that a college education can possibly make on your respect, the best thing it can aspire to accomplish for you, is this: that it should help you to know a good man when you see him." The Harvard committee states as one of the aims of general education the making of relevant judgments, and the discrimination of values.<sup>9</sup> This is important because the forms of evil become more subtle as society grows more complex. Vice no longer necessarily has the appearance of a monster. A man can be a robber without the earmarks of a Jesse James. He can be responsible for taking life without seeing his victims or even being conscious of them. Evil can be so well groomed that it is not recognized by the untutored eye. The study of propaganda certainly reveals this. This need for discernment is well expressed by Stuart Sherman in his essay on the "Humanism of George Meredith." Among the distinctions which contemporary thought must make, he lists, "How to admit the weakness of man without dashing his heroism. How to see his acts and respect his intentions. How to renounce his superstitions and retain his faith. How to rebuke without despising him. How to reform society without rebelling against it. How to laugh at its follies without falling into contempt. How to look back upon a thousand defects and yet cling to the fighting hope."<sup>10</sup> The ability to recognize the durable and the excellent must be established if a student is to develop into a "good man."

The instructor should seek to ingrain into the student speaker a wholesome sense of self-respect and a feeling of personal responsibility for conduct. An old Edinburgh weaver used habitually to pray, "O God, help me to have a high opinion of myself." This is sound ethics, for character is lifted by heightening the positive conceptions of life's dignity and value. The tendency to strip all sanctity from life, and all personal responsibility, to reduce everything to the activity of cells and genes, and to make human personalities cogs in a gigantic machine is to hinder ones development of individual morality and righteousness. Our biological and sociological studies should not be allowed to blind us to the need of personal individual initiative. We come to grips with wrong not when we talk of it as the world's evil, but when we speak in the first person singular possessive. President Charles Eliot, of Harvard, said that the strongest appeal that he was ever able to bring to bear on wayward boys consisted in making clear to them how much their failure would mean to those who cared.<sup>11</sup> He was appealing to their self-respect upon the basis of individual responsibility. He was

9. James, *Talks to Teachers on Psychology*, 95.

10. Harvard Committee, *General Education In A Free Society*, 73.

11. Stuart P. Sherman, *On Contemporary Literature* (New York, 1917), 264.

12. Harry Emerson Fosdick, *Twelve Tests of Character* (New York, 1923), 38.

sending them away saying, "I have been sacrificed for, and my life is too much to throw away." These are two of the principles by which Christ attempted to lead men to a higher plane. Personal responsibility coupled with self-respect will establish quarantine to the entrance of that which is foul and base. The teacher should constantly appeal to the student to be "Loyal to the royal in thyself."

### III

These definite suggestions have been presented as an example of something which can be done to help the student develop moral excellence. Granted that the four items presented are general in nature, yet the work of the teacher must be along broad lines. That, however, does not decrease its usefulness, but rather enhances it. The instructor is not to serve as a fire extinguisher for flaming youth, but is to aid in helping him to utilize his capacities for the good of society. The times demand better men and better speakers, and there is no reason why the two cannot be combined. Part of this responsibility, at least, belongs to the teacher of public speaking. It means more effort, but this is usually true in rendering greater service. May the ideal be held up, and an honest effort be made to reach it. Let the teacher train the student so that he may become "a good man speaking well."

# A PRELIMINARY STUDY OF UNDERLYING CAUSES OF POOR READING

GAIL JORDAN TOUSEY  
*Remedial Reading Bureau  
Louisiana State University*

In learning to read, spell and write, a knowledge of correct sound and articulation is requisite for rapid development of word recognition in the normal child. Good oral reading is of primary importance in the early school grades, correct instruction giving an advantage to the pupil insofar as proper word phrasing, eye-movements, pronunciation and enunciation of the reading material is concerned. Such instruction would eliminate word-by-word reading, confusion of words and jerky eye-movements, would aid the pupil in obtaining complete meaning of a sentence, would correct omission of sounds and syllables and help determine hearing loss and defective vision.

The value of oral reading to the development of the speaking vocabulary is unquestioned. The pupil, after learning to recognize words in print, should be able to establish his recognition of words by pronunciation of them. "The normal development of vocabulary begins with the child's acquisition of speech and his comprehension of spoken words. . . . In order that we apprehend the word fully, it must become a part of our experience by being pronounced, written, read, . . ." Words should be taught in context, the child experiencing words in meaningful groups.

The failure of a normal child to remember words that have been taught may be attributed to lack of auditory discrimination of word elements (failure to hear basic sounds in words); lack of visual discrimination of differences between words (failure to see the forms of words); failure to attach meaning to words and improper adjustment of instruction to learning rate which results in confusion and insecurity; the lack of desire to read, defective speech, poor vocabulary background and social immaturity.<sup>2</sup>

Strang analyzes reading deficiencies in four major types: those involving eye-movements and lip-movements (such as too frequent pauses per line, excessive number of regressions, inaccuracy of the return sweep of the eyes, irregular rhythm, excessive vocalization, inner speech or lip movements); those involving the inability to grasp the meaning of printed words, phrases and sentences; those occurring in connection with the evaluation, organization, and utilization of facts gained from reading; and those involving interest motive and purpose.<sup>1</sup>

The importance of adequate auditory functioning to reading is obvious in considering the prominent role played by oral practice and imitation in reading instruction. Studies on performance of poor read-

1. Strang, Ruth, *Problems in the Improvement of Reading in High School and College*. (The Science Press Printing Company, Lancaster, Pennsylvania, 1940), 77.
2. Durrell, Donald D., Sullivan, Helen Blair, *Building Word Power*. (World Book Co., New York, 1941), 1.
3. Strang, *op. cit.*, 17.

ers  
were  
the  
dedu  
an "  
"sen  
quat  
A  
for p  
word  
in th  
such  
prove  
readi  
O  
of th  
with  
that  
M  
was  
Gates  
contro  
by co  
La  
and l  
poor  
percep  
eye n  
showe  
errors  
vision  
fixatio  
mover  
being  
line in  
contin  
Bo  
being  
found  
4. Cited  
butio  
1935)  
5. Hins  
Lond  
6. Orto  
Psych  
7. Monr  
8. Gates  
9. Gates  
Publi  
10. Bond,  
Educ  
1935)

ers on tests of auditory discrimination and visual-auditory learning were made by Bond and he found fairly reliable differences favoring the normal readers in auditory discrimination and auditory memory, deducing that the auditory handicaps exerted a greater influence where an "oral phonetic" method of instruction was used. He concluded that "sensory defects need not preclude normal progress in reading if adequate provision is made for them."

A number of writers have dealt with possible physiological bases for poor reading. Severe reading disability is diagnosed as congenital word-blindness by Hinshelwood, who attributes it to a congenital lesion in the associative area of at least one hemisphere of the brain.<sup>6</sup> Though such a theory has been highly criticized, it has seemingly served to provoke discussion of the relationship between neural organization and reading habits.

Orton advances the theory that images recorded in one hemisphere of the brain are mirrored in reverse in the other hemisphere, that along with dominance of hand and eye there is a cerebral dominance, and that confused dominance results in reading difficulty.<sup>7</sup>

Monroe noted that at times there was a reading disability which was "accompanied by a marked lack of precision in motor control."<sup>8</sup> Gates, on the other hand, believes that difficulties in general motor control have little direct effect on reading but have an indirect bearing by contributing to defects in spelling and increasing self-consciousness.<sup>9</sup>

Lack of visual discrimination of differences in words, syllables and letters, a reversal tendency in reading, is markedly noticeable in poor readers. All studies of eye movements of persons whose word-perception in reading is incompetent or erroneous or both, show their eye movements faulty in perceptual attack. A study made by Gates showed more frequent visual defects among those making reversal errors than among those not making such errors. Where the pupil's vision is unclear, more prolonged study and usually more frequent fixations were made necessary.<sup>9</sup> The tempo and regularity of eye movements furnish indices to the efficacy of reading, the anomaly being evident if the focus of a reader's vision moves across a printed line in a series of jerks with alternating pauses, rather than with a continuous sweeping motion.

Bond states that "speech defects have been accepted generally as being a definite handicap in learning to read."<sup>10</sup> Monroe, however, found a great frequency of speech defects among reading disability

4. Cited by Bennett, Chester C., "An Inquiry into the Genesis of Poor Reading," *Contributions to Education*. (Bureau of Publications, Teachers College, Columbia University, 1935), 19.

5. Hinshelwood, James, *Congenital Word Blindness*. (H. K. Lewis and Company, Ltd., London, 1917), 11.

6. Orton, Samuel T. "Word Blindness in School Children," *Archives of Neurology and Psychiatry*, Vol. 14 (November, 1925), 581-651.

7. Monroe, Marion, *Children Who Cannot Read*. (University Press, Chicago, 1932), 99.

8. Gates, Arthur I., *The Improvement of Reading*. (MacMillan Co., New York, 1930), 397.

9. Gates, Arthur I., Bennett, Chester C., *Reversal Tendencies in Reading*. (Bureau of Publications, Teachers College, Columbia University, New York, 1933), 21.

10. Bond, Guy L., "Auditory and Speech Characteristics of Poor Readers," *Contributions to Education*. (Bureau of Publications, Teachers College, Columbia University, New York, 1935), 3.



cases. Among 415 such cases, 9 per cent were stutterers or stammerers and an additional 18 per cent showed other articulatory defects.<sup>11</sup>

At the beginning of the fall semester of 1944 at Louisiana State University, a remedial reading program was set up for the purpose of aiding students in the Junior Division who showed a deficiency in reading rate and comprehension. The Iowa Silent Reading Test, Form AM (revised), is administered to all freshmen and those showing a percentile rank of 30 or below are interviewed and informed that special classes are organized for their convenience and benefit. Students having a percentile score higher than 30 may also attend the classes. Class attendance is not compulsory.

The ensuing semesters, thirty-seven freshmen students with a percentile of 30 or below on the Iowa test were given audiometer, ophthalmograph, Keystone Visual Survey (telebinocular) and oral reading tests. (See table). These 37 students were not selected because of their speech defects or low percentile rank on either the silent reading or psychological tests. However, it may be noted that all 37 cases showed one or more speech defects, ranking from omission of sounds and syllables to stutterers.

Ophthalmograph tests showed irregularity of eye movements in all cases, frequent fixations and regressions. In four cases, the quick span from the end of one line to the beginning of another showed continual difficulty in controlling the eye movements; that is, the eye would tend to focus two or more lines below the line intended.

With the exception of five students, all of those with a low percentile rank in the reading test ranked below 30 in percentile on the psychological test (American Counsel on Education: Psychological Examination, 1944 Edition for College Freshmen). Attention is called to the fact that poor readers will, of course, score low on other timed tests, regardless of the mental capacity. The study also showed that the majority of the students had visual defects; that those who confused sound and had articulatory and linguistic defects with the exception of four, ranked below 15 on both the psychological and reading tests.

The remedial class periods are divided, giving half the period to short speed-comprehension tests and the other half of the period to supervised study of other class assignments, applying remedial suggestions. In most cases, students fail to derive the main ideas from paragraphs, to organize their thoughts from the reading material, and to comprehend significant data.

Ninety-two students (only 22 showing psychological percentile rank of over 30) were given remedial instruction the fall semester of 1945 and were then given a re-test (Iowa Silent Reading Test, form BM, Revised). Fifty-six raised their percentile to 50 or above; increase in percentile score varied from 10 to 67 points; and 16 showed either no increase or a decrease in score, only two of these having attended classes regularly. Forty-seven of the 92 on the reading re-test showed at least 20 points reading percentile over their psychological percentile.

11. Monroe, *op. cit.*

Speech  
defect

Lisper

Omissi  
(sound

Substit

Confusi  
sounds/

Linguist  
articulat  
fects

Stutterer

Hearing

Substand

Note: (1)

(2)



Speech defect	Percentile rank on read. test	Percentile rank on psych. test	Visual-test results
Lispers	1	11	
	4	2	
	11	36	
	19	14	Lateral imbalance
	19	15	One eye vision at a time; imagery
	26	57	confused, left eye
	29	46	
Omissions— (sounds/syllables)	4	12	
	5	12	
	5	27	
	10	12	
	10	19	
	10	97	Decided lateral imbalance; left eye
	11	36	dominant
	15	21	Poor sight left eye; right eye
	19	15	dominant
	22	11	
	19	46	
	30	40	
Substitutions	4	12	
	5	12	
	5	27	
	10	19	
	10	97	Left and right eye visual deficiency
	11	36	
	15	21	
	19	15	
	22	11	
	30	40	
Confusion of sounds/words	1	3	Fixations constantly regress
	1	8	Lateral imbalance
	4	3	Inability to see at far point
	5	4	Confusion in imagery, both eyes
	5	27	
	26	57	
	30	33	
Linguistic and articulatory de- fects	4	2	Confusion in imagery, both eyes
	6	8	
	11	10	Poor sight, even with glasses on
	15	21	
Stutterers	3	8	Albino; very poor sight even with
	4	15	glasses on
	10	12	Imagery at far point defective
	26	57	
Hearing loss	1	3	
	4	2	
	6	17	Lateral imbalance at far and near
	19	8	point; both eyes
	19	14	Defective simultaneous vision
	26	9	
Substandard	8	3	Lateral imbalance
	10	31	Right eye, visual deficiency
	11	36	

Note: (1) A student may be listed more than once above, depending on number of speech defects.

(2) When visual defect is not listed, eye sight is normal.

Although this study was made with comparatively few students, the similarity of speech, visual, comprehension and psychological test results is strongly evident. Special medical examinations are suggested for those with severe defects, remedial work in reading and speech advised in all cases, either in speech or remedial reading classes or the speech clinic. The ultimate object of the remedial reading instruction is to improve reading rate and comprehension, teach good study habits, and correct physical handicaps related to reading disabilities so that students may be equipped with a reading ability which is required for college study.

## S. A. T. S. PLAYS

David Lipscomb College, Nashville, Tennessee. Director, Ora Crabtree. *He Came Seeing, The Triumphant Bachelor.*

Tulane University Theatre. Director, Monroe Lippman. *The Little Foxes.*

Blackfriars, Agnes Scott College. Director, Roberta Winters. *Hotel Universe.*

Alabama College, Montevallo. Laboratory Productions: *Reducing Circumstances, The Aftermath, Great Big Doorstep.* Director, W. H. Trumbauer.

Shorter Players. Director, Atwood Hudson. *Death Takes A Holiday.*

Brenau College, Gainesville, Georgia. *Children of the Moon.* Director, Lois Gregg Secor. *Aren't We All, Romeo and Juliet.* Director, Mrs. Maude Fiske Le Fleur.

Berea Players, Berea College. Director, Earl W. Blank. *Letters to Lucerne, Ghosts, The Streets of New York,* faculty production of *Our Town.*

Hendrix Little Theatre, Hendrix College. Director, Garrett L. Starmer. *The Poor of New York, Night Must Fall, The Song of Bernadette, Mr. Pim Passes By.*

Stetson University. Director, Irving C. Stover. *Yellow Jacket, Claudia, The Cradle Song, Torch Bearers, Mid-Summer Night's Dream,* and Workshop Plays.

University of Tennessee Playhouse. Director, Paul L. Soper. *Our Town, Counselor at Law.*

Baylor University. *Pygmalion.* Director, Louise Hash. *Charle's Aunt.* Director, Dorothy Wilbank.

Florida Players. Director, Roy E. Tew. *Uncle Harry, Craig's Wife,* one-acts: *Goodnight Please, The Flattering Word, Action.* Student directors: Bill McReynolds, Yvonne Cody, Leon B. McKim.

Georgia State College for Women, Milledgeville. Director, Irma Stockwell. *Song of Bernadette.*

Woodlawn High School, Birmingham, Alabama. Director, Rose B. Johnson. *Night of January 16, Captain Applejack.*

Ph  
its  
fro  
of  
whi  
He  
It"

mar  
sug  
who  
of s  
artic  
field  
Jou  
of d  
criti  
deba

M  
spee  
shar  
prov

I  
that  
old  
idea  
ing  
spen  
and  
stude  
lect  
as so

I  
up  
impor  
and  
for  
course  
types  
work

By  
speaki  
sphere

1. Arth  
1944

## AS WE LIKE IT

SARA LOWREY  
*Baylor University*

Do you recall the column, "As I Like It," written by William Lyon Phelps for Scribner's magazine? If so, you doubtless took delight in its informality and candor. Mr. Phelps was likely to discuss anything from cats to commas, giving his opinion pro and con. I was reminded of Mr. Phelps' column by an article written by the late A. A. Hopkins<sup>1</sup> which appeared in the *Southern Speech Journal* of November, 1944. He suggested the idea from which sprang my concept of "As We Like It" as a regular feature for this Journal.

Now I am not proposing that I write the column though there are many ideas I might like to get off my chest in such a manner. My suggestion is that we make it a contributor's column, open to anyone who is willing to submit an idea, practice or procedure in the field of speech. Mr. Hopkins set forth some ideas on debate. I found his article interesting and helpful even though debate is not my special field. Mr. Hopkins suggested, "Why not through the medium of this Journal carry on a series of brief glimpses into how various directors of debating throughout the South handle their task?" He also invited criticisms, comparison and questions. Doubtless but for the war some debate director would have accepted the challenge.

Now my suggestion is that we not limit this column to one phase of speech but that each of us shall think in terms of ideas which we may share with the readers of this Journal. These ideas will doubtless prove provocative and many may contribute toward more effective teaching.

In order to get *As We Like It* underway I'll begin with an idea that is old, yet ever new: *Taking Programs to the Audience*. It is an old adage that the occasion makes the speaker. It takes a man, an idea and an occasion to make great oratory. One problem in the teaching of speech is making, or finding, the occasion. Directors of plays spend much time and energy in promoting audiences through publicity and ticket sales. Too often the rest of us are satisfied with giving our students experiences in speaking and reading before the class and neglect the motivating effect of an occasion which sets off the experiences as something important.

I am one of those teachers who does not like to spend time working up an audience, yet I realize the significance of an occasion as an important aspect of effective teaching. Fortunately, Baylor, Waco and the surrounding territory furnish many and varied opportunities for extension, (laboratory work, if you please) for students in speech courses. Our students have frequent opportunities to meet different types of audiences and are stimulated to do more complete and effective work than they would do merely for a classroom experience.

By taking programs to audiences we not only motivate effective speaking, but we extend the service of the department. We project our sphere of influence beyond the campus into the lives of the citizens

1. Arthur A. Hopkins, Professor of Speech at the University of Florida, died November 9, 1944.

of our community and beyond, even to the men in camps and hospitals nearby.

Last week we took two programs to McCloskey Hospital and one to Camp Hood. Fifteen or more students read Christmas stories to clubs, parties, hospitals and church audiences.

A local men's civic organization, having its luncheon at one of the hotels a short time ago, called us for a brief dramatic program. These men would not have come to the theater for a program because it was neither convenient nor practical—so we went to them. Our program consisted of music, dramatic readings and a dramatized portion of a modern play, given in costume. The response was fine and good will was extended from our institutions to at least 150 business firms in the city.

Class room work frequently becomes an audition for a program. Since students never know when it is an audition effective work is motivated by the student's hope that he will be chosen for some special occasion. Our students accept invitations with appreciation for they recognize that they learn by speaking to various types of audiences and that they gain as well as give.

A student will frequently give the same program to a number of different audiences. One year a student read Maxwell Anderson's *Mary of Scotland* to sixteen different audiences. Her reading was used by the department of English for the promotion of the Helen Hayes performance; ticket sales were boosted as people became interested in the play from hearing an interpretative reading of it. As a teacher my chief interest was in seeing my student develop from an amateur into an artist as she met the sixteen different audience situations.

We do not encourage the star system in our department of speech. We pass opportunities around and try to see to it that every student who does worthy work has the opportunity to read or to speak before a ready-made audience. Calls come almost every week from civic clubs, hospitals, church groups and within the university from English classes, speech classes, scholarship and social clubs.

Baylor has regular chapel programs four days a week. The student body responds enthusiastically to discussion programs in the form of Forum meetings. Hands go up all over the auditorium when opportunity is given for audience participation. The chapel program is broadcast twice a week and students are occasionally given the opportunity to participate in programs in which they speak both to the seen and unseen audience. We have this session already broadcast three student programs in this manner (1) an interpretative reading program in which eight students were chosen from a regularly assigned class room exercise (2) a "Town Meeting of the Air" discussion of the atomic bomb and (3) a special radio script prepared under the direction of John Woodworth and rehearsed for the air.

Taking programs to audiences is just one of the many things that we do as we like it. If you wish, we will tell you about some of our other ideas for effective teaching. We'd rather you would take up the challenge now, however, and express your opinion on this or on some other subject for the column: *As We Like It*.

# LANIER'S THEORIES AS TO THE RELATION OF MUSIC AND VERSE

C. M. WISE  
*Louisiana State University*

In February, 1879, Sidney Lanier was appointed lecturer on English subjects in Johns Hopkins. His work was to begin the following autumn. The intervening summer he spent in a cottage at Rockingham Springs, Virginia, where, in six weeks' time, he combined original thought and previously written lectures into the manuscript of a text book for use in Johns Hopkins—a manuscript so precious to him that he carried it, heavy as it was, in his own hands all the way to the city, saying it would kill him if anything should happen to it. The manuscript was that of *The Science of English Verse*.

*The Science of English Verse*, after an introductory chapter on sound as artistic material, has three divisions, dealing with the rhythms, tunes, and colors, respectively, of English verse. It is in the division on rhythm that the ideas most revolutionary are enunciated; hence it is with that division that this paper is mostly concerned.

Lanier's thesis is the close relation of verse to music. He works it out in great detail, treating it under the three heads named above. He blazes the way by asserting that the sound relations which constitute music are identical with those which constitute verse. That is to say, when the ear coordinates a series of sounds and silences with reference to duration, the result is rhythm; with reference to pitch, tune; with reference to quality or timbre, tone color; and this is equally true of music and verse. When the above-named characteristics, rhythm, pitch, and color, are represented by musical sounds, the product is music; when they are represented by spoken words, the product is verse. Since spoken words are musical sounds of a sort, verse is music of a sort. Indeed, its only point of difference from what we commonly call music lies in the fact that it uses every smallest interval between tones, whereas music recognizes no interval smaller than a half-step, so that between C and D, for example, there is only one intermediate tone, C#. Verse recognizes and uses any number you please—an infinite number of intermediate tones. Otherwise, in point of fundamentals, music and verse are quite alike.

Lanier regards rhythm as a matter of duration. By duration he means quantity; that is, quantity in the Vergilian sense, an appreciable difference of time, such as is to be noted between *a* No. 1 and *a* No. 2 in *aha*. He does not mean stress; he insists on the word *duration*.

To develop his idea, Lanier advises the study of some simple rhythmic series such as, tick-tock, tick-tock, tick-tock. If it appears to be rhythmic because of the stress, test it by leaving the stress as it is, and varying the time, or duration. Put half a second between the first two words, a second between the next two, and a second and a half

between the last two; thus, tick—tock, tick——tock, tick———tock. The stress is seen to remain unchanged, but the rhythm is completely destroyed, because the duration is variable. The stress is there, to be sure, but is only incidental, not essential. It can be varied without damaging the rhythm, as is shown in any substitute foot of poetry or syncopated bar of music. Lanier's conclusion, then, is that rhythm in verse, like rhythm in music, depends on duration. Therefore, verse can be subjected to the same notation as music, as will be seen later.

Now let us follow Lanier through another sequence of argument. All English words are rhythmical. That is to say, they are pronounced with more time given to some syllables than others. Take any word of more than one syllable, such as *party*. Note that the syllable *par* gets much more time than the syllable *ty*. Then all speech, even prose, has a certain wild rhythm. Why is it that poetry has a more noticeable rhythm? Return to the original tick-tock, tick-tock, tick-tock. Without any suggestion of arrangement, one pronounces the syllables in pairs. Or, as a better example, make a line using the word *party*:

My party almost drove me wild.

The difference of duration between *my* and *par*, *ty* and *al*, etc., makes one unconsciously see the line as:

My par    ty al    most drove    me wild.

The rhythmical difference between different syllables Lanier calls primary rhythm. The grouping just shown he calls secondary rhythm. He recognizes several kinds of tertiary rhythm, then quaternary and even quinary rhythm. Lines can be grouped into stanzas, and stanzas into poems. A poem, then, is the last of a series of rhythmic units, of which a syllable is the first. Perhaps the most important fact of all this is, (1) that words can be arranged to give a rhythm *regular* as contrasted to what we called the "wild" rhythm of prose, and (2) that it is a natural English tendency to separate subconsciously such regularly arranged words into their secondary groups. It is this regular arrangement that gives conventional poetry its noticeable rhythm.

Now we have said that musical notation can be applied to poetry, since the rhythms of music and verse are identical. Let us see how it works. We shall treat a foot of verse as if it were a measure of music. We have in verse 3-rhythms and 4-rhythms. A 3-rhythm corresponds to 3/4, 3/8, and 3/2 meter in music, and a 4-rhythm corresponds to 2/4, 2/2, 4/4, and 4/2 meter. Here are a few examples of 3-rhythm:

wist ful ly wan der ing | o ver the wa ters she | sought for the oak

once up on a | mid night | drear y | etc.

in maid len med | i tal tion | fan cy | free | etc.

4-rhythms are scarcer:

$\text{f} | \text{f} \text{ f} \text{ f} \text{ f} | \text{f} \text{ f} \text{ f} \text{ f} | \text{f} \text{ f} \text{ f} \text{ f} | \text{f} \text{ f} \text{ f} \text{ f} |$   
 the rose was new in blossom and the Sun was on the hull  
 $\text{f} \text{ f} \text{ f} | \text{f} \text{ f} \text{ f} | \text{f} \text{ f} \text{ f} | \text{f} \text{ f} \text{ f} |$   
 hame came my gude-man and hame came he etc.

As may be seen above, rests are freely used. As in music the only requisite of a measure is that it be full, so in verse. Hence a foot of 3-rhythm, e.g., may be written

$\text{f} \text{ f} \text{ f} | \text{or} \text{ f} \text{ f} | \text{or} \text{ f} \text{ f} | \text{or} \text{ f} \text{ f} | \text{or} \text{ f} \text{ f} |$

etc., *ad infinitum*. The primary rhythm may vary as it will, but the secondary rhythm must remain steady. This permits of substitute feet, or of different readings of a given line. The following illustrates the last:

$\text{f} \text{ f} \text{ f} | \text{f} \text{ f} \text{ f} | \text{f} \text{ f} \text{ f} | \text{f} \text{ f} |$   
 Half a league, half a league, half a league onward  
 $\text{or} \text{ f} \text{ f} \text{ f} | \text{f} \text{ f} \text{ f} | \text{f} \text{ f} \text{ f} | \text{f} \text{ f} |$   
 $\text{or} \text{ f} \text{ f} \text{ f} | \text{f} \text{ f} \text{ f} | \text{f} \text{ f} \text{ f} | \text{f} \text{ f} |$

A good example of variation in general is shown by the following:

$\text{7} \quad \hat{\text{P}} \quad | \quad \text{7} \quad \hat{\text{P}} \quad | \quad \text{7} \quad \hat{\text{P}} \quad | \quad \text{7} \quad \text{3} \quad |$   
 Break break break  
 $\text{f} \text{ f} \text{ f} | \text{f} \text{ f} \text{ f} | \text{f} \text{ f} | \text{7} \text{ 3} |$   
 On thy cold gray stones O sea  
 $\text{f} \text{ f} \text{ f} \text{ f} | \text{f} \text{ f} \text{ f} | \text{f} \text{ f} \text{ f} \text{ f} | \text{7} \text{ 3} |$   
 And I would that my tongue could utter  
 $\text{f} \text{ f} \text{ f} | \text{f} \text{ f} | \text{f} \text{ f} | \text{7} \text{ 3} |$   
 The thoughts that arise in me

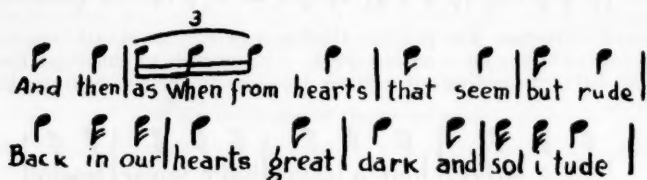
Though Lanier holds that rhythm is based on quantity, he does not, as is readily seen from the example above, believe that in English, as in Latin and Greek, a "long" is always equal to two "shorts."

There are many, many intricacies to the full application of musical notation, and Lanier works them out in detail; the foregoing includes only the most obvious and easily grasped instances.

It may be asked, "What is the good of it all?" There is at least this: one does not need to distort poetry into singsong nothingness to



make it fit a theoretical scansion Read it as it should be, and make the scansion, the musical notation, fit the reading. If the result is not always an iambus or trochee, nor yet a spondee nor dactyl, it does not matter. Not merely the one who scans, but the interpretative reader is given new liberty. He may read a given line precisely to suit his idea of its sense, as has just been seen in the varied ways of reading *Half a league*. The writer, too, is given new liberty. So long as he keeps his secondary rhythms right, his lines will fall into melodious verse regardless of whether his primary rhythms are all cast in the same mould. He is free to record human speech in its naturally uneven tempo—unconfined by conventional singsongings. That Lanier realized and took advantage of this new liberty is evident in these lines from *The Symphony*:



Edward Rowland Sill says of *The Science of English Verse*: "It is the only work that has made any approach to the rational view of the subject. Nor are the standard ones overlooked in making the assertion."

A. H. Tolman, in *Hamlet and Other Essays*, praises Lanier warmly, even affectionately. He sounds a word of caution, however, saying that the very musical knowledge which made Lanier's work possible tended to lead him to extremes. Tolman thinks Lanier's theories will apply very well to lyric verse, but not so well to blank verse, the former being essentially more closely allied to music than the latter.

That John W. Wayland regarded Lanier's work highly is evidenced by the fact that he wrote a book on the cottage at Rockingham Springs and on the summer's stay there that was productive of *The Science of English Verse*.

## CHARM AND PERSONALITY— PLUS CHARACTER

HELEN PFEFFER CURRIE  
*University Laboratory School*  
*Louisiana State University*

Or would you rather be a mule? This question has been discussed by the students of the University Laboratory School on the L.S.U. campus this year, in a school wide study of self-evaluation and improvement. The campaign became a school project as a result of activities in the speech and home economics classes, in preparation for an assembly program. The program was to include such topics as personality, grooming, and conversation. For several days, the two classes met jointly for panel discussions on topics chosen by the students. After a while, the student chairman opened the discussions to the class members. "What kind of boy or girl do you like?" "How much money is a boy expected to spend on a date?" are examples of some of the topics under discussion. The students gave very frank opinions, and the discussions were lively ones. Later the classes were divided into committees which met individually in order to prepare and practice skits which would dramatize rules of etiquette. Most of these skits showed the wrong and then the right way to act in certain situations, and therefore were effective lessons in etiquette. By this time, the students felt that they had a sufficient background to begin planning the assembly program. The idea was brought out that perhaps a special week of preparing the student body for this program would be worthwhile. Other teachers and students took up the study with enthusiasm. The art classes provided posters throughout the building. The home room teachers led discussions and the speech and home economics classes provided skits for the home rooms. The skit probably provided the most effective means of expression for the students. They were related very directly to the problems of the students, as can be seen from a few of the titles—*Fuss on the Bus*, *A Locker Casualty*, and *The Sorrowful Dinner Date*.

After a week of this special emphasis on courtesy, character, and personality, the program was held. A technicolor film was secured which showed how a similar study was carried on in another school. The title of the film was *Charm and Personality—Plus Character*. It proved to be a help to us in our consideration of these characteristics and their contribution toward a well-rounded person. At this assembly program, the announcement was made that, in order to keep this important phase of education and growth before the students throughout the year, standards would be set up by the student council by which the boy and girl who had improved the most during the year could be chosen by the classes. Their pictures will appear in the yearbook on a special page for that purpose.

Since the program, the student council, as a representative group of the student body, has taken over the responsibility for continuing

this project. It has organized a publicity committee, a committee to work with clubs, one to work with home rooms, and one to set up the standards mentioned above.

Through this program, which originally developed from the speech and home economics classes, the students in these classes have had much practical experience, such as looking up rules of etiquette, writing skits based on these rules, practicing and participating in the skits, and finally, presenting them before many different groups. As a class activity, therefore, we feel that this had been a success. Just how much good has been accomplished for all the students cannot, of course, be measured. However, we do believe that merely by making them aware of the fact that courtesy, considering others, and serving others help to make us better people, and influence our whole lives, we have contributed to the future of each individual student. For from training through the development of personality and character, high ideals, appreciation and better judgment, the students are best prepared for life.

S  
10:00

10:10

10:20

11:00

1:30

SIXTEENTH ANNUAL CONVENTION  
SOUTHERN ASSOCIATION OF TEACHERS OF SPEECH

March 21, 22, 23

Convention headquarters will be the Atlanta Biltmore Hotel

**P R O G R A M**

**I**

**Thursday, March 21, 8:30 A.M.**

Room 3

The Executive Council and Steering Committee

Presiding: ROBERT B. CAPEL, *President*

**II**

**Thursday, March 21, 9:00 A.M.**

Convention Registration—Lobby Foyer

Presiding: GEORGE TOTTEN, *Executive Secretary*

**III**

**Thursday, March 21, 10:00 A.M. - 12 Noon**

Georgian Ball Room

Opening General Session

Presiding: ROBERT B. CAPEL, *President*

10:00 Address of Welcome

10:10 Address of the President

10:20 "A Teacher's Heritage," W. Norwood Brigance, President Speech Association of America

11:00 Business Meeting

1. Report of Officers

2. Election of Officers for 1946-47

3. Election of Nominating Committee for 1947

4. Discussion of Plans for 1947 Convention

5. New Business

**IV**

**Thursday, March 21, 1:30 P.M. - 3:00 P.M.**

Georgian Ball Room

Panel Discussion "Some Problems of Radio in Education"

Presiding: T. EARLE JOHNSON, *University of Alabama*

1:30 Panel: Graydon Ausmus, University of Alabama; Miss Nora Landmark, Louisiana State University; George Totten, Southwestern University; Miss Maryland Wilson, Alabama College

## V

**Thursday, March 21, 3:00 P.M. - 4:30 P.M.**

Georgian Ball Room

Speech Education

Presiding: CLAUDE M. WISE, *Louisiana State University*

- 3:00 "Report of Committee for the Study of the Status of Speech Training in the High School," Paul L. Soper, University of Tennessee
- 3:20 "The Trend toward Courses in Communications, Including Courses Combining Written and Spoken English," C. L. Shaver, Louisiana State University
- 3:40 Reports of Progress on Communications Courses and Courses Combining Written and Spoken English
1. "Communications Courses and Speech Education," Franklin L. Knowler, University of Iowa
  2. "The Teaching of the Communications Skills," Paul D. Bagwell, Michigan State College
  3. "The Evolution of a Communications Division," Wesley Wiksell, Stephens College
  4. "The Integrated Course in Communications," Wilson B. Paul, University of Denver.

## VI

**Thursday, March 21, 8:00 P.M.**

Georgian Ball Room

Reading Hour

Presiding: CAROLYN VANCE, *University of Georgia*

## VII

**Friday, March 22, 9:00 A.M. - 10:30 A.M.**

Oral Interpretation and the Professions

Presiding: CAROLYN VANCE, *University of Georgia*

- 9:05 "Radio," George P. Wilson, Jr., Announcer WSB, Atlanta, Georgia
- 9:15 "Stage," Helen Osband, University of Alabama
- 9:25 "Platform," Ann Frierson Griffin, Wesleyan College, Macon, Georgia
- 9:35 "Pulpit," Reverend Nat G. Long, Peachtree Road Methodist Church, Atlanta, Georgia
- 9:45 "Classroom," Odille Ousley, Reading Clinic, University of Georgia, Athens, Georgia
- 10:00 "Critical Summary," Lester Hale, University of Florida; Hazel Abbott, Palmetto Players, Spartanburg, South Carolina

## VIII

**Friday, March 22, 10:30 A.M. - 12:00 A.M.**

Speech in the Elementary School

Presiding: MRS. MYRTIE POLIZZOTTO, *Highland School, Baton Rouge, Louisiana*

- 10:30 "Correlation of Speech with the Elementary Curriculum," Mrs. C. P. Darden  
10:50 "Speech Enrichment through Oral Reading," Eloise Landry  
11:30 "Creative Dramatics"  
1. Discussion  
2. Demonstration

## IX

**Friday, March 22, 1:30 P.M. - 3:00 P.M.**

Rhetoric and Public Address

Presiding: DALLAS C. DICKEY, *Louisiana State University*

- 1:30 "Teaching Public Speaking to Adults," G. E. Densmore, University of Michigan  
1:45 "The Use of Visual Aids in Army Teaching," Wayne C. Eubank, University of Florida  
2:00 "A Good Man Speaking Well," Giles W. Gray, Louisiana State University  
2:15 "Special Considerations in the Teaching of Public Address," W. Norwood Brigrance, Wabash College  
2:30 General Discussion

## X

**Friday, March 22, 3:00 P.M. - 4:30 P.M.**

Speech Correction

Presiding: MRS. W. W. DAVISON, *Davison School of Speech Correction, Atlanta, Georgia*

- 3:00 "The Speech Correction Program in the State of Florida," Lester Hale, University of Florida  
3:20 "Is There a Word for Aphasics?" Jeanette O. Anderson, Louisiana State University  
3:40 Demonstrations  
1. A Sixteen Year Old Aphasic, Linselle Hamilton, Davison School of Speech Correction  
2. A Deaf Child, Mary Rose Costello, Junior League Speech School  
3. A Spastic Child, Virginia Weintz, Davison School of Speech Correction  
4. Discussion

## XI

Friday, March 22, 6:30 P.M.

Hotel Biltmore

Convention Dinner

Speaker: GARRETT H. LEVERTON, *Samuel French, Inc., New York City*

## XII

Saturday, March 23, 9:00 A.M. - 10:30 A.M.

Drama

Presiding: MRS. J. D. EDWARDS, *Bob Jones College*

- 9:00 "College - Community Dramatics," Garrett L. Starmer, Hendrix College  
 9:20 "Our Production Standard," Ruth Simonson, Wesleyan College  
 9:40 "Creative Literary Experiences for Children," Zoe Cowen, Bob Jones College  
 10:00 "The Actor's Elocution," A. McLeod, Louisiana State University

## XIII

Saturday, March 23, 10:30 A.M. - 12:00 Noon

Final Session

Presiding: ROBERT B. CAPEL, *President*

- 10:30 Guest Speaker:  
 11:30 Business Meeting  
     1. Report of Finances  
     2. Introduction of New Officers  
     3. Place of 1947 Convention  
     4. New Business

SEA

the  
biog  
cont  
day  
and  
Dick  
orato  
in ev

has s  
(the  
embr  
to th  
veale  
speak  
emph  
the p  
of ag  
exagg

T  
addre  
1827  
nation  
pleade

T  
last f  
a fitti  
is inte  
reader  
in his  
done"

PROBLE  
Sa  
At  
term "  
The au  
less of  
speech



## BOOK REVIEWS

EDNA WEST

SEARGENT S. PRENTISS - WHIG ORATOR OF THE OLD SOUTH, by Dallas C. Dickey. Baton Rouge, Louisiana: Louisiana State University Press, 1945, x-422pp. \$4.00.

Seargent S. Prentiss has been placed in the niche long reserved for him in the hall of famous orators of the Old South by Dallas C. Dickey in his recent biography of *Prentiss - Whig Orator of the Old South*. For too long a time the contributions of Prentiss to the legal, political, and forensic controversies of his day have been given only a passing glance; now they are brought into the light and given a close scrutiny in this interesting and carefully documented biography. Dickey has presented in detail the character, legal attitudes, political beliefs, and oratorical abilities of this transplanted New Englander who became a Southerner in every sense of the word.

The author has traced for us the early home life and education of Prentiss, has shown the influence of Bowdoin's classical curriculum and literary societies (the common training ground for speakers in that era), has shown the man as embryo lawyer and teacher in his adopted state of Mississippi, has followed him to the legislative halls of that state and of the United States Congress, has revealed this courageous, aggressive fighter in the rough and tumble of "stump speaking" as well as in the polished performance of formal occasions, and has emphasized his devotion to his political party and to his profession. In presenting the picture of the life of Prentiss, who lived only until he was forty-two years of age, Dickey has made no attempt to cover up the man's shortcomings nor to exaggerate his abilities.

This volume will be of particular interest to students of American public address in that it gives added light on the speech making of the period between 1827 and 1850; on the important political issues and influential figures in the national campaigns of 1840, 1844, and 1848; and on the place of the courtroom pleader in the life of the Old South.

The organization of the material is logical as well as chronological, and the last four chapters give an over-all picture of the man that draws the book to a fitting close. The volume measures up well in the mechanics of publishing and is interestingly illustrated. In the section "Critical Essay on Authorities" the reader will be brought to appreciate the careful search that the author has made in his desire to do a thorough job of the task at hand; that he merits a "well done" most readers will agree.

H. P. CONSTANS  
University of Florida

PROBLEMS & STYLES OF COMMUNICATION. Edited with an Introduction by Wilbur Samuel Howell. New York: F. S. Crofts & Co., 1946, vii, 436 pp. \$2.50.

At a time when teachers of speech are being made increasingly aware of the term "Communications," this book should be hailed with delight and gratitude. The author has provided us with one of the finest books in recent years. Regardless of whether we are actual teachers in Communications courses, or teachers of speech *per se*, this book should be in the possession of all of us.

Professor Howell (following a splendid scholarly twenty-six page introduction, in which he explains his purpose and interprets the meaning and place of the unabridged works incorporated in the book), brings together some of the great writings of all times to illustrate the areas of the field of communication. The works are arranged as follows: I. Those for "Reading: Principles and Rules," are Francis Bacon, *Of Studies* (1625), John Ruskin, *Sesame* (1865), and Mortimer J. Adler, *From Many Rules To One Habit* (1940); II. those for "Writing and Speaking: Standards and Norms," are Plato, *Phaedrus* (Early fourth century, B.S.), Herbert Spencer, *The Philosophy of Style* (1852), Walter Pater, *Style* (1888), and Carl Becker, *Everyman His Own Historian* (1932); III. those for "Reading, Writing, and Speaking: The 'Social Context,'" are John Milton, *Areopagitica* (1644), John Stuart, *On Liberty* (1859), and Walter Bagehot, *The Metaphysical Basis of Toleration* (1874).

It is difficult to see how Professor Howell could have made more appropriate choices. The authors of the great works included in this book become, truly, our teachers. In the first words of Professor Howell in his Introduction: "Most of us agree that we prefer to be taught by the very best teachers, and that those teachers ought to be at their best when they teach. Judged by these criteria, the authors who speak through the works collected in this volume deserve a high place in our estimation. Not many teachers could be found who would rival Plato, Bacon, Milton, Mill, and Ruskin."

A question arises whether this is a book for both students and teachers, or whether it is essentially for teachers and scholars. How many typical American undergraduates of Freshman or Sophomore standing can be brought to a profound appreciation of the included works is uncertain. It would be interesting for some truly good teachers to try to find out. But of one thing there can be no doubt. For the teacher with high goals in mind, who is sensitive to fine thought and lines of demarcation, and who seeks to ennoble what he teaches, this book is invaluable and a great inspiration.

Certainly, too, the book will have distinct values in graduate seminars. While no part will be without richness, certain of the works, such as Plato's *Phaedrus*, Spencer's *The Philosophy of Style*, and Pater's *Style*, will be welcomed by all who may find themselves reading in this realm. Of scarcely less interest to those of us who are rhetorical critics will be Becker's *Everyman His Own Historian*, Bacon's *Of Studies*, Ruskin's *Sesame*, Mill's *On Liberty*, and the other works of the volume.

Teachers and scholars will not take issue with the admonition that "Everyman should gather unto himself some good books." Professor Howell's book, scholarly and appropriate, is one of those books too valuable to be without. The Introduction on the part of Professor Howell is superior, and in his words the works included "speak in such a way as to command of our own immediate interests and concerns, because they were designed in their own time to speak of permanent concerns. They illuminate each other."

DALLAS C. DICKEY  
Louisiana State University

## NEWS AND NOTES

LOUISE SAWYER

Monroe Lippman, Tulane University, was elected president of the National Collegiate Players and also elected to the executive council of American Educational Theatre Association.

In December, the Senior High School of Orlando, Florida, was host to more than one hundred delegates, representing fourteen high schools in North Carolina, Tennessee and Florida. The delegates attended the Southern National Forensic League Congress held in the Florida Capitol at Tallahassee. The student lawmakers sat in the seats of Florida senators and representatives. They used regular congressional procedure, introducing, debating and voting on bills of national importance.

The Southern District N. F. L. Tournament, including divisions in debate, oratory, extemporaneous speaking and declamation will be held in Coral Gables, Florida, April 11-13.

Mrs. Irene Lighthiser, Orlando, is chairman of the N. F. L. Southern District.

The annual College Night production of Alabama College was given in February. This is an original dramatic and musical production in which the whole student body participates. The student body is divided into two sides, the Purple and Gold, each vying against each other for honor of winning on a point system, which evaluates drama, music, dance costumes, stage and design.

The Berea Players have recently purchased a mimeographing machine which will be a great asset in making their programs for their weekly one act plays. This group is growing and has an active membership of 289.

University of Tennessee has fifteen hundred returned veterans and another one thousand expected in the spring.

Glenn Capp, Captain, Army Air Corps, on Terminal leave has resumed his duties at Baylor University. Mr. Capp has formed a debate club composed of sixteen members and several teams are planning to attend tournaments at San Marcos, Texas, Durant, Oklahoma, and the S.A.T.S. regional meet of Pi Kappa Delta.

A chapter of National Collegiate Players has been installed at Louisiana Polytechnic Institute.

Dr. Elton Abernathy and Richard Flowers have resumed their duties at Louisiana Polytechnic Institute.

Leo Leucker has resumed his duties as technical director at G. S. C. W., Milledgeville, Georgia.

Eugene D. Hess has resumed his duties as teacher of Public Speaking and Debate at Alabama Polytechnic Institute. Mr. Hess has been teaching Vocational Agriculture in Alabama during his year's leave of absence.

Miss Shirley Pie has joined the Speech Staff at Tulane University.

Dr. W. H. Trumbauer, Alabama College, has had a series of articles published in *Players* and "An Episode Under the Terror" published in the November issue of *Dramatics*.

Dr. W. C. Eubank has joined the staff of the Speech Department of the University of Florida. Dr. Eubank, a captain in the Army, served in the European Theatre of Operations, assigned to the headquarters Ground Reinforcement Command. Dr. Eubank will be in charge of the work in forensics at the University. In September Dr. Eubank will return to L.S.U. as Assistant Professor of Speech.

Rose B. Johnson teaches a large class in Public Speaking at the University Center in Birmingham. Most of the personnel are returned G.I. veterans.

Charles A. McGlon is on semester's leave from Southern Baptist Theological Seminary to complete class work at Columbia University for Ph.D. degree. He was recently inaugurated to full faculty status as Associate Professor of Speech. Mr. McGlon's address, "Preface for a Text on the Minister's Speech," was published in *The Review and Expositor* for January, 1946.

The Thirteenth Annual Dramatics Institute at Louisiana State University is to take the form this year of a leadership conference conducted by the Bureau of Dramatic Activities of the General Extension Division, by the Department of Speech and by the Department of Health and Physical Education. Its membership will consist of high school students selected from the high schools of Louisiana for outstanding aptitude in various forms of dramatic work and recreational work.

Dr. Alexander M. Drummond of Cornell University has been chosen as guest lecturer for the Twelfth Annual Conference on Speech Education at Louisiana State University, June 10-19.

Arrangements are being completed for the establishment of a frequency modulation (FM) radio broadcasting station at Louisiana State University.

Speech leaders throughout the South mourn the death of Professor John B. Emperor last September of heart disease. Professor Emperor was both a brilliant scholar and a devoted champion of good speech.

## **PLAYS and READINGS**

Three Act Plays  
One Act Plays  
Pageants  
Children's Plays  
Minstrel and Blackface  
Stunts and Novelties

Humorous Readings  
Dramatic Readings  
Orations  
Pianologues  
Readings for Grade  
Children

*Send for our free descriptive catalog*

**IVAN BLOOM HARDIN COMPANY**

**3806 Cottage Grove Ave.**

**Des Moines 11, Iowa**

pub-  
rem-

the  
pean  
ment  
Uni-  
ssor

rsity

gical  
He  
eech.  
was

rsity  
reau  
ment  
nem-  
ls of  
and

n as  
n at

ency  
ty.

John  
oth a

S

Iowa

INDEX  
Volume XI

THE SOUTHERN SPEECH JOURNAL  
1945 - 1946

Acting  
Aesthetics  
Anders  
Ch  
Ang  
(R  
Art o  
Ne  
As W

Back  
Cal

Book  
Ar

S  
Co  
b

De  
C

Gu  
F

His  
E

Pr  
V

Pr  
I

Ra  
Se  
C

Sp  
C

Tr  
C

Capel  
Pla  
Th  
Vic

# I N D E X

## *The Southern Speech Journal*

### Volume XI

#### A

	<i>No.</i>	<i>Page</i>
Acting, The Aesthetics of. Helen Stewart Harrison.....	1	20
Aesthetics of Acting, The. Helen Stewart Harrison.....	1	20
Anderson, Jeanette O. Speech Correction in the Crippled Children's Program in Louisiana: Crippled in the Tongue.....	3	63
<i>Angel Unawares</i> , by Felicia Metcalfe. Play Reviews. (Robert B. Capel).....	3	83
<i>Art of Interpretative Speech, The</i> , by C. H. Woolbert and S. E. Nelson. Book Reviews. (E. W.).....	1	24
As We Like It. Sara Lowrey.....	4	95

#### B

Background of the Campbell-Purcell Religious Debate of 1837. Carroll Brooks Ellis.....	2	32
Book Reviews:		
<i>Art of Interpretative Speech, The</i> , by C. H. Woolbert and S. E. Nelson. (E. W.).....	1	24
<i>Complete Acted Play From Script to Final Curtain, The</i> , by Allen Crafton and Jessica Royer. (E. W.).....	1	24
<i>Designing the Play</i> , by Charles W. Cooper and Paul A. Camp. (E. W.) .....	2	53
<i>Guides to Speech Training in the Elementary School</i> , by Carrie Rasmussen. (Margaret Parret).....	3	79
<i>History of the Greek and Roman Theatre, The</i> , by Margaret Bieber. (E. W.) .....	2	53
<i>Principles of Speech—Brief Edition</i> , by Alan H. Monroe. (E. W.).....	1	25
<i>Pro and Con of the Ph.D.</i> , by Carroll Atkinson. (Giles Wilkeson Gray) .....	1	25
<i>Problems and Styles of Communication</i> , Edited with an Introduction by Wilbur Samuel Howell. (Dallas C. Dickey).....	4	107
<i>Radio Drama in Action</i> , by Erik Barnouw. (Nora Landmark).....	3	78
<i>Seargent S. Prentiss—Whig Orator of the Old South</i> , by Dallas C. Dickey. (H. P. Constans).....	4	107
<i>Speech</i> , by Andrew T. Weaver and Gladys L. Borchers. (Angela Grebel) .....	3	78
<i>True Confessions of a Ph.D.</i> , by Carroll Atkinson. (Giles Wilkeson Gray).....	1	25

#### C

Capel, Robert B. A New Executive Secretary.....	2	56
Play Reviews. (See Play Reviews)		
The Sixteenth Annual Convention.....	3	ii
Victory Convention .....	2	ii



<i>Career Angel</i> , by Gerard Majella Murray. Play Reviews. (Robert B. Capel).....	2	54
Charlotte Cushman, the Masculine Repertoire of. Dorothy E. Coats.....	3	67
Charm and Personality—Plus Character. Helen Pfeffer Currie.....	4	101
Coats, Dorothy E. The Masculine Repertoire of Charlotte Cushman.....	3	67
Comment from the Editor.....	1	ii
<i>Complete Acted Play From Script to Final Curtain, The</i> , by Allan Crafton and Jessica Royer. Book Reviews. (E. W.).....	1	24
Constans, H. P. Book Reviews. (See Book Reviews)		
Convention, The Sixteenth Annual. Robert B. Capel.....	3	ii
Convention, The Victory. Robert B. Capel.....	2	ii
Convention, Sixteenth Annual, Program of.....	4	103
Currie, Helen Pfeffer. Charm and Personality—Plus Character.....	4	101
<i>Curse of an Aching Heart, The; or Trapped in the Spider's Web!</i> , by Herbert E. Swayne. Play Reviews. (Robert B. Capel).....	2	55

## D

<i>Damask Cheek, The</i> , by John Van Druten and Lloyd Morris. Play Reviews. (Robert B. Capel).....	2	55
<i>Dark Wind</i> , by Evelyn Neuenburg. Play Reviews. (Robert B. Capel)....	3	82
Debate Proposition, 'Special Types of Debate as an Aid in the Analysis of a. Edd Miller.....	1	16
<i>Designing the Play</i> , by Charles W. Cooper and Paul A. Camp. Book Reviews. (E. W.).....	2	53
Dickey, Dallas C. Book Reviews. (See Book Reviews)		

## E

Ellis, Carroll Brooks. A Good Man Speaking Well.....	4	85
Background of the Campbell-Purcell Religious Debate of 1837.....	2	32
Empathy, Gesture Through. Sara Lowrey.....	3	59
Expression? Shall We Have. Evelyn Seedorf.....	2	42

## F

<i>For Keeps</i> , by F. Hugh Herbert. Play Reviews. (Robert B. Capel).....	2	54
---	---	----

## G

Galloway, William F. Play Reviews. (See Play Reviews)		
George Whitefield, The Great Awakener: Eugene E. White.....	1	6
Gesture Through Empathy. Sara Lowrey.....	3	59
Good Man Speaking Well, A. Carroll Brooks Ellis.....	4	85
Gray, Giles Wilkeson. Book Reviews. (See Book Reviews)		
Great Awakener: George Whitefield, The. Eugene E. White.....	1	6
Grebel, Angela. Book Reviews. (See Book Reviews)		
<i>Guides to Speech Training in the Elementary School</i> , by Carrie Rasmussen. Book Reviews. (Margaret Parrett).....	3	79

## H

Hale, Lester L. Program and Methods of Teaching English to Latin-American Students at the University of Florida.....	1	1
---	---	---

Hamm, Agnes Curren. "I Hate Poetry".....	3	76
Harrison, Helen Stewart. The Aesthetics of Acting.....	1	20
<i>History of the Greek and Roman Theatre, The</i> , by Margaret Bieber. Book Reviews. (E. W.).....	2	53

## I

"I Hate Poetry." Agnes Curren Hamm.....	3	76
In Memoriam: William Thomas Ducat Ray.....	1	i

## K

Kopp, Pauline and Schmelter, Marguerite. Planned Speech for the Child in a Democracy.....	2	27
--	---	----

## L

Landmark, Nora. Book Reviews. (See Book Reviews)		
Lanier's Theories as to the Relation of Music and Verse. C. W. Wise.....	4	97
<i>Last Stop</i> , by Irving Kay Davis. Play Reviews. (Robert B. Capel).....	2	56
Latin-American Students, Program and Methods of Teaching English to. Lester L. Hale.....	1	1
Lowrey, Sara. As We Like It.....	4	95
Gesture Through Empathy.....	3	59

## M

Masculine Repertoire of Charlotte Cushman, The. Dorothy E. Coats.....	3	67
Miller, Edd. Special Types of Debate as an Aid in the Analysis of a Debate Proposition.....	1	16

## N

New Executive Secretary, A. Robert B. Capel.....	2	56
News and Notes. Louise Sawyer.....	2	57
Louise Sawyer .....	4	109

## O

<i>Only an Orphan Girl</i> , by Henning Nelms. Play Reviews. (Robert B. Capel).....	2	55
--	---	----

## P

Parret, Margaret. Book Reviews. (See Book Reviews)		
Planned Speech for the Child in a Democracy. Pauline Kopp and Marguerite Schmelter.....	2	27
Play Reviews:		
<i>Angel Unawares</i> , by Felicia Metcalfe. (Robert B. Capel).....	3	83
<i>Career Angel</i> , by Gerard Majella Murray. (Robert B. Capel).....	2	54
<i>Curse of an Aching Heart; or Trapped in the Spider's Web!</i> , by Herbert E. Swayne. (Robert B. Capel).....	2	55
<i>Damask Cheek, The</i> , by John Van Druten and Lloyd Morris. (Robert B. Capel).....	2	55

<i>Dark Wind</i> , by Evelyn Neuenburg. (Robert B. Capel).....	3	82
<i>For Keeps</i> , by F. Hugh Herbert. (Robert B. Capel).....	2	54
<i>Last Stop</i> , by Irving Kaye Davis. (Robert B. Capel).....	2	56
<i>Only an Orphan Girl</i> , by Henning Nelms. (Robert B. Capel).....	2	55
<i>Shakespeare Streamlined</i> , by Evangeline Lynch. (Robert B. Capel)....	2	54
<i>She's a Neat Job</i> , by Richard F. Sturm. (Robert B. Capel).....	3	82
<i>Skin Deep</i> , by Merle Boulton Young. (Robert B. Capel).....	2	54
<i>Tangled Yarn, The</i> , by Dagmar Vola. (Robert B. Capel).....	3	83
<i>Woman's Page (Uncensored)</i> , by Anna Mae Fisher. (William F. Galloway).....	3	82
Preliminary Study of Underlying Causes of Poor Reading, A. Gail Jordan Tousey.....	4	90
<i>Principles of Speech—Brief Edition</i> , by Alan H. Monroe. Book Reviews. (E. W.).....	1	25
<i>Pro and Con of the Ph.D.</i> , by Carroll Atkinson. Book Reviews. (Giles Wilkeson Gray).....	1	25
<i>Problems and Styles of Communication</i> , Edited with an Introduction by Wilbur Samuel Howell. Book Reviews. (Dallas C. Dickey).....	4	107
Program and Methods of Teaching English to Latin-American Students at the University of Florida. Lester L. Hale.....	1	1

## R

<i>Radio Drama in Action</i> , by Erik Barnouw. Book Reviews. (Nora Landmark) .....	3	78
--	---	----

## S

S.A.T.S. Plays .....	2	58
Plays .....	4	94
Sawyer, Louise. News and Notes.....	2	57
News and Notes .....	4	109
Schmelter, Marguerite and Kopp, Pauline. Planned Speech for the Child in a Democracy.....	2	27
<i>Sergeant S. Prentiss—Whig Orator of the Old South</i> , by Dallas C. Dickey. Book Reviews. (H. P. Constans).....	4	107
Seedorf, Evelyn. Shall We Have Expression?.....	2	42
Seip, Helen Stetler. A Study in Listener Reaction to Voice Quality.....	2	44
<i>Shakespeare Streamlined</i> , by Evangeline Lynch. Play Reviews. (Robert B. Capel).....	2	54
Shall We Have Expression? Evelyn Seedorf.....	2	42
<i>She's a Neat Job</i> , by Richard F. Sturm. Play Reviews. (Robert B. Capel).....	3	82
Sixteenth Annual Convention, The. Robert B. Capel.....	3	ii
<i>Skin Deep</i> , by Merle Boulton Young. Play Reviews. (Robert B. Capel).....	2	54
Special Types of Debate as an Aid in the Analysis of a Debate Proposition. Edd Miller.....	1	16
<i>Speech</i> , by Andrew T. Weaver and Gladys L. Borchers. Book Reviews. (Angela Grebel).....	3	78
Speech Correction in the Crippled Children's Program in Louisiana: Crippled in the Tongue. Jeanette O. Anderson.....	3	63
Study in Listener Reaction to Voice Quality, A. Helen Stetler Seip.....	2	44

## T

<i>Tangled Yarn, The</i> , by Dagmar Vola. Play Reviews. (Robert B. Capel).....	3	83
Tousey, Gail Jordan. A Preliminary Study of Underlying Causes of Poor Reading.....	4	90
<i>True Confessions of a Ph.D.</i> , by Carroll Atkinson. Book Reviews. (Giles Wilkeson Gray).....	1	25

## V

Victory Convention. Robert B. Capel.....	2	ii
Voice Quality, A Study in Listener Reaction to. Helen Stetler Seip.....	2	44

## W

W., E. Book Reviews. (See Book Reviews)		
White, Eugene E. The Great Awakener: George Whitefield.....	1	6
Wise, C. M. Lanier's Theories as to the Relation of Music and Verse....	4	97
<i>Woman's Page (Uncensored)</i> , by Anna Mae Fisher, Play Reviews. (William F. Galloway).....	3	82

## THE SOUTHERN SPEECH JOURNAL

CLAUDE L. SHAVER.....	Editor
HARRIETT R. IDOL.....	Business Manager
EDNA WEST.....	Book Reviews
ROBERT B. CAPEL.....	Play Reviews
LOUISE SAWYER.....	News and Notes

11

